

# SMART FROCKS WORN AT ST. LOUIS RACES.

**DISPLAY of Gowns Reveals the Fads and Fashions of a Great Number of Well Dressed Women—Vogue of New Sleeve, With Its Original Cuff and Its Fullness Worked Up Toward the Elbow.**

# ARE YOUR DIAMONDS REAL?

**Imitations That Deceive the Unwary—The Anglesey Jewels—Why Paste Is Sometimes Preferred.**



## TO WEAR O—MID-SUMMER GOWN

To wear at the clubhouse and on the lawn, very elaborate costumes are the fashion. This charming frock is of white organza over white silk. The filmy organza shows a printed design in pale green, and both the skirt and blouse are elaborately trimmed with lace frills. The soft green with mellowed girdle owes its smart look to the featherbone foundation which keeps it in place.

Blouses will reveal many a suggestion for elaborate reception and dinner gowns for next fall.

Automobile and coaching costumes will also be on "parade."

The observant woman will discover the most approved way of holding up the new full skirt, and she will see the newest millinery creations, to say nothing of learning just how to wear her belt and how to drape her veil.

The costumes which have been designed for this summer fashion exhibit emphasis in a pronounced manner the trend of the very newest modes.

They show that for late summer and fall wear the three-piece costume will be a special fad with the women of fashion.

This three-piece costume, however, does not mean the conventional skirt and blouse with coat to match.

It means that with many of the hand-

somest gowns of silk, mohair, chiffon and linen fetching little shoulder wraps will be worn made of the same material. Some are round shoulder capes, reaching to the top of the wide girdle; others are in the form of a shawl, and still others are nothing more than a wide stole.

Leaves and fringes are among the most fashionable of the trimmings, and dangles of all sorts are the mode.

Though many of the most elaborate of the midsummer gowns, which have been designed purposely to wear at the Saratoga races, show the extreme long-shouldered effect, yet there are other gowns equally new, if not newer, that show a tendency toward a broad look across the shoulders and are made with a sleeve which is noticeably full at the top.

Cuffs are no longer an inconspicuous detail of dress.

One cuff is not sufficient for the mid-summer sleeve.

There are double and triple cuffs, ruffled cuffs and ruffled cuffs, and exaggerated deep cuffs which are trimmed in a variety of original ways.

The girdle belt continues to be wide. In fact, it is growing so high that the pouches are hard to discover.

All the dresses show that harmony of color has been carefully considered in their designing, and that elaboration is a thing much to be desired.

The latest skirts in themselves conspicuously reveal this fact.

The blouse worn with this skirt is more lace than linen.

There is a deep girdle, however, of the linen, which is carefully fitted to the figure and keeps its shape perfectly by means of its featherbone foundation.

The upper part of the bodice is made to simulate a shoulder cape.

This is of lace and reaches far over the sleeve, where it is slashed and then joined with linen straps like those used on the skirt.

These same straps form the deep cuff and the dangles are used in clusters in place of buttons.

Both brilliant red and green parasols will be carried by the fair women who watch the races from the top of a coach. These parasols are many times a mass of tucks and very frequently they have a long black plait in the center with a carved black kitten's head at the top.



Written for the Sunday Republic.

When are diamonds not diamonds, and when are pearls not pearls? The price of gems they affect to be?

Here be conundrums that may well engage the wits of those who stand in awe-struck wonder at the effulgence shed from the gem-decked queens of society and of the stage.

Answer to the conundrum there is none, unless one calls in the services of a jeweler's expert, and sometimes he is deceived, unless the gem in question is subjected to the "thirty-third-degree" test, and even then it comes through the ordeal with small damage to its original splendor.

IMITATIONS REALLY "STONES."

The term "paste," though still popularly used, is a misnomer for the high-class imitation gem, and its use is resented by dealers in the latter.

Strictly speaking, there is no such thing as a "paste" jewel nowadays. Imitations manufactured from glass and crystal are not technically spoken of as gems.

The new imitation diamond, emerald and ruby are in all truth "stones" of varying degrees of preciousness.

That is to say, they are not a manufactured product.

They are mined just as real diamonds, rubies and emeralds are mined.

APOTHEOSIS OF PASTE.

At the appraisal of the Marquis of An-

glesey's jewelry recently, it was discovered that most of it was of such exquisite workmanship that several well-known London jewelers who made a cursory examination were deceived. The large quantity of spurious gems claimed by the Marquis's creditors was far from valueless, however, as it was found to be worth at least \$300,000.

For years the nobleman's jewels had been the envy of half England, and all England supposed them to be real, valuing them at a rough estimate as worth little short of a million dollars.

The greater part of the collection was diamonds and pearls, the imitation of which is probably the most perfect of all accomplishments in this line.

Expert examination discovered the fact that the former were merely a hard quartz and the latter "fashskin" goods.

If the diamond is the most perfectly imitated, the "fashskin" pearl is the most beautiful of fictitious gems. Instead, it is lighted by some men and women who can well afford to buy prodigally of the real article that the imitation outranks the original in the soft and peculiar sheen and milkiness idealistic, though not always characteristic of the real pearl.

They claim that the pearl, being, strictly speaking, an animal product, is apt to and does fluctuate so much in its appearance that it is only at intervals that it looks its best.

It is interesting to know that there are more fictitious pearls sold to society women than any other imitation gem.

FINE THEATRICAL COLLECTION.

There is no actress appearing on the stage to-day who does not own a greater or smaller collection of imitation gems, which she prizes and cares for with as much solicitude as though they had come straight from Tiffany's.

Mrs. Leslie Carter has a splendid assortment of diamonds, with an approximate value of nearly \$100,000, rubies and turquoise, collected originally for her production of "Du Barry."

Fine assortments are also owned by Olga Neithardt, Edna Wallace Hopper, Lillian Russell and a half dozen other prosperous actresses, who own fine collections of real gems as well.

Rijou Fernandez returned from Europe only a few days ago with a quantity of diamonds and pearls and rubies, which, if genuine, would be a ransom for any half dozen European Kings.

A lazar, three strands of pearls, a dozen splendid rings and several sunbursts are among the items purchased by Miss Fernandez in Paris, and just now she is lamenting the exorbitant duties exacted on such purchases.

Strange as it may seem to the uninitiated, the duty on imitation jewelry is the same as that of the real article. That is, 50 per cent ad valorem.

This does sound like a hardship, until it is remembered that it is the workmanship on a piece of jewelry which makes it valuable and that a good piece of imitation jewelry represents more workmanship really than does a piece of real jewelry.

Heavy lace plays an important part in the smart gown designed for the racing season. This lace suit owes its air of elegance to the beautiful antique lace with which it is combined. In coloring the gown is in deep blue with the lace a champagne tint. The simulated shoulder cape shows a new development in the form it takes over the sleeves. It is made like a deep-pointed epaulette, stiffened with a trifle with featherbone tape and slashed in the center. The slashed portion is strapped with narrow bands of linen sprinkled with French knots in dark red silk. Champagne color linen crochet dangles are also used in trimming the gown.

Successful creations of the designers of our beautiful gowns are to be seen, and it is here that one may study not only the gown itself, but how to wear it.

Gowns that will be worn at the club-

# MISS EMMA STEINER LEAVES MUSIC FOR MINING AND FINDS RICH TIN IN ALASKA.



**HER** career in the North has been full of adventure—She was the first woman to go into the Seward Peninsula, where her discoveries were the most important in years.

Written for the Sunday Republic.

Miss Emma R. Steiner, who once conducted Seld's Orchestra through a concert, consisting entirely of her own compositions, and who is well known as a musician and composer, has decided to become a professional miner. She returned from her third trip into Alaska last fall, and after a course in mineralogy and metallurgy at Columbia University, she is now on the way to Alaska, where she has the holding of her own discovery, the value of which it is impossible to estimate.

Miss Steiner's career in the North has been full of adventure. She was the first woman to go into the Seward Peninsula and is the discoverer of tin deposits there which are at present the only deposits of commercial value on the American Continent.

is considered one of the most important mineral finds in recent years, as the enormous amount of tin used in manufactures in this country has all been imported from abroad hitherto.

A daughter of Colonel Frederick B. Steiner of Baltimore, this woman of many achievements is probably best known as the author of the little song "She's Irish." She also wrote the operas "Fleur-de-lis" and "The Little Hussar" and five other operas.

BY EMMA R. STEINER.

It took courage for our start, but it took a great deal more to stand on the famous beach at Nome a few weeks later and let the steamer unanchor and steam away into the distance without us. But

here we were in Nome, willy-nilly, two "lone lorn" women with an outfit and little besides. With me was my niece, Miss Florence Holly-Handy.

We were going into the York district, 115 miles by water along the coast and fifteen miles further over an uncertain trail, over which we must carry clothes, provisions, tools and even fuel.

The right fork of Buck Creek, which we had decided on as the least prospected, was reached at last. The country is bare of any vegetation, except a little moss and grass, and is most forbidding. Buck Creek runs through great rounded hills and deep, cold valleys of glacial drift—the most desolate-looking region I have ever seen. But the scenery is grand. From Cone Mountain you can see Siberia, the Arctic Ocean,

Lopp's Lagoon, Ear Mountain and a vast expanse of land toward the North Pole. Now came days of exciting interest and more hard work. Our men instructed us in the rudiments of prospecting for placer gold, and with picks and shovels and pans we began a systematic search of the creek banks and benches. Sometimes we found a few "colors" of gold and once we struck a neat little pocket that yielded a couple of ounces of the yellow dust, but which soon petered out. Frequently after panning a shovel of dirt some curious, rather lustrous black sand that looked like iron remained at the bottom.

Weeks passed and little gold had been found. We were growing discouraged indeed. One day Sam, one of my men, panned out a particularly large lot of the shiny, black stuff.

"What is that, Sam?" I asked.

"I dunno, Miss Steiner. I never seed it before."

"Better pan out a lot of it, Sam. We ought to find out about it," said he. "I suppose it might be tin," said he, doubtfully, as he poured it into his hand.

"That I'd heard there was tin in Alaska, but never thought it worthy of much attention. I'd never heard of anybody getting excited over tin. But my curiosity was aroused, and, taking some of the black sand back to tent, I got out a treasure-hunt book and a little case of chemicals brought all the way from New York, and in an hour had worked myself into a fine frenzy of excitement, and the rest of the party as well.

Now for the first time I learned that no tin in commercial quantities had ever been found in America, and that nearly twenty million dollars' worth was used in the United States annually, all of which had to be imported. Had I stumbled upon a

# STYLISH SUITS FOR AFTERNOON WEAR



## A USEFUL LINEN SKIRT AND COAT COSTUME

Java linen is used for this good style skirt and coat costume. The trimming consists of embroidery in the form of buttons, which is one of the fashion fads of the moment. The seven-gored skirt has a triple box plait in the front formed by three tucks on each side. The skirt also has a tuck at each seam.

## THE SHOULDER CAPE IS THE NEW FEATURE HERE

The new shade of orange is the color used for this smart linen gown, made purposely to wear at the races. It is trimmed with cream colored lace, and made with the smartest sort of a little shoulder cape. A featherbone stiffened silk girdle in the same shade of orange as the linen finishes the blouse.

# A SONG OF SINGERS.

BY NINETTE M. LOWATER.

Where are ye now, dead singers of dear songs?  
Where are the souls, vibrant with melody?  
Whom sweet words sought, as waters seek the sea;  
To whom great thoughts converged in shining throngs.  
From them seemed lifted Eden's primal curse,  
They talked with angels, and were unafraid;

Can death destroy those echoing chords, which made  
Them harp Aeolian of the universe?  
When some great star throws down its solemn light  
Do their freed spirits see and learn to know  
The hymns the planets sing as they revolve  
Moving along their paths of silvery light?  
When through our slumber sounds harmonious ring,  
Is it the echo of the songs they sing?